

THE DRAMA of the WEEK

Plays From Other Lands.



Billie Burke
in
The Maid the
Paint Girl.

Fashions in the theatre are no less tyrannical than in other fields of art. A successful play of a decided character, whether it be historical, dialect, classic, pastoral or any of the other kinds in the catalogue of Polonius, is certain to be followed by a harvest of similar work. One play divulged to a suffering audience last week in a city theatre was a direct outcome of the demand for cheap realism which managers suppose the public is anxious to have. Eugene Walter's play, "The Easiest Way," was followed by similar studies of the lives of women of the streets and the stage.

None equalled the model which had been taken, none gained the least popularity and none earned a cent for the managers so slavishly seeking to profit by the originality of one of their colleagues. It is doubtful if any manager would have produced that play before David Belasco put it on the stage. So soon as he had blazed the trail for them the theatre managers started out on the hunt for a successor to Mr. Walter's play. As it happens to be about the most distinguished work that the American theatre has produced in the last decade, it was not easy to copy its merits.

Evidently "Bought and Paid For" is the model which managers are now seeking for their theatres. George Broadhurst drew in that long lived work an admirable study of the cheap second class boudoirs so numerous in New York to-day. The success of his drama was due quite as much to the humor of this type as it was to the climax at the close of the third act. The brutality of that scene is not difficult to copy. It is merely physical. Any man can beat in a door or choke a woman. It takes neither the constructive ability of a dramatist nor the perceptive genius of the satirist to accomplish this scene. Evidently we are in for a long series of imitations of the work that was seen at the Playhouse until so recently. Of course these dramas will be composed of trivial studies of sordid life, a great deal of vulgarity and some sort of a "punch" at the end which will be expected to bowl over the entranced spectators. This is the idea of managers and authors and in a less degree of the actors, who are always responsible for what they are compelled to do.

As a matter of fact, not one of these imitations will succeed in doing anything of the kind. The public and those who are compelled to witness first night performances will be bored by the business for a while, then some other style will flash across the benighted vision of the entrepreneurs and there will be success in the meantime. It is a perfectly safe prediction that not a single drama inspired by Mr. Broadhurst's work will equal his success or do anything more than irritate the public.

One of the most noted interiors in New York city was designed by a famous architect. He was allowed carte blanche so far as the nature of his work was concerned. There was made only the condition that, nowhere in the house should there be the least gold. The result is a surprisingly restful, tasteful and refined series of rooms. One of these days a theatrical producer will apply some similar restraint to the scenery of the comic opera. Then we shall have dainty and tasteful views rather than highly colored, overloaded, vulgar and shoddy scenery. It is the evident effort of most producers of comic opera nowadays to suffocate audiences by an exhibition of how many colors can be accumulated in one scene. Glaring backgrounds, eccentric cos-

tumes—every common and striking element that can be introduced into a stage scene now stuns the spectator at comic opera representations.

There is special inconsistency when the score of the work happens to be delicately written and delicately scored. When his music really is in the genre of opera comique it should be allowed to stay there. There should be a complementary daintiness and taste on the stage in order that the feeling of such a performance may be preserved in all its details. The managers apparently never think of that. They may be right in substituting vulgar display and tasteless ostentation for what is dainty and beautiful. It is probably true that there is a much larger public for such stunning effects than there is for the refinements of stage art in scene and costume. At the same time it is difficult to believe that many of the operettas which are now coming from Vienna in such fascinating form would not be more acceptable to New York, at least if they were presented more in the spirit which pervades them abroad. Ballrooms must not always be green and gold, nor must frocks always be of cerise or vivid yellow. There are nuances in color which might readily be employed in place of the glaring tints that to-day flash in the eye of the theatre spectator.

It is true that Rosa Rand played *Rosario* when George Rignold first gave "Henry V." at Booth's Theatre. One of the programmes, however, bearing the date of March 13, 1875, does not contain the name of Miss Rand. The chorus then was Mrs. Charles Calvert, wife of Charles Calvert of the Princess Theatre in Manchester, who came over here to produce the version of the play which she had made. Berthe Girardin was the *Princess Catherine*. She was French, described as coming from the Gymnase and Vaudeville theatres in Paris and spoke with an accent. Charles Kent, Henry Weber, Charles Whitman, Frederick Thorne, Frederick Warde, Charles Leclercq, John Jack and Charles Rockwell and E. K. Collier were in that cast, which was changed in other details from that of the first night. Charles Rockwell, who is said to be living in retirement, is the only one besides Augustus Pitou now surviving. Mr. Pitou played the *Dolphin*.

In Lawrence Barrett's revival of the play at the California Theatre in San Francisco on June 13, 1876, Elsie Wilton was *Rosario* and Gabrielle du Sauld was *Catherine*. Frederick Thorne played *Phelien*, but there are few other noted names in the long list.

It is interesting to know that the other attractions in the New York theatres in the midweek of March, 1875, were the "Two Orphans" at the Union Square Theatre and "The Big Bonanza" at the Fifth Avenue Theatre. Augustin Daly had just engaged the beautiful Alice Dunning Linnard to join his company. Adelaide Nelson was to follow Mr. Rignold at Booth's Theatre and

Clara Morris was later to act there for the first time in New York the roles of *Lady Macbeth* and *Evadne*.

Mr. Waller's experiment in reviving "Henry V." has not led to success. It was very intelligently attempted and carried out with uncommonly artistic results. Few Shakespearean revivals in this country have been marked by greater intelligence. Mr. Waller's own performance revealed him in a more favorable light than anything else he has acted here. In engaging a competent orchestra the actor showed an artistic conscience which few of his colleagues possess. It is true that many of the costumes were not fresh, but they were quite fresh enough to give the illusion of reality. It is doubtful, however, if "Henry V." is suited to a theatre so small as Daly's. If it must be acted it had much better be done in a vast auditorium. Probably the public taste has departed altogether from the



The Affairs of Anatol Left to Right
Oswald Yorke as Max Marguerite Clark
as Hilda John Barrymore as Anatol
At the Little Theatre



E. H. Southern and
Julia Marlowe in
"Much Ado About
Nothing"



Dolly Castles in "The Woman Haters Club"

hero and Oswald Yorke is to enact his friend. Mr. Ames has retained the delightful habit of beginning his performance at a quarter of 9 in the evening and at half past 2 in the afternoon.

"Little Women" would certainly rank now as a best seller even though it was written half a century ago. It long ago attained the dignity of a classic among the books for young people. Louisa M. Alcott won her fame through this novel of adolescence, and there are few girls who ever passed to the age of womanhood without having read it. For a long time it eluded the actor, the dramatist and the manager through the determined opposition of the Alcott family to any stage use of the work. One after the other the opponents of the stage version of the book died and there was less objection to a dramatic version. Jessie Bonstelle during eight years struggled for the rights to make a play out of the novel, and Marian de Forest, a newspaper writer, prepared the work for the theatre. William A. Brady, who introduced the play in several cities outside of New York last winter, will produce it tomorrow at his playhouse. The scenes are copied from the old homestead in which the Alcott family lived at Concord, Mass. It is now a museum of the family and from it have been obtained useful suggestions as to the realization of the author's ideas. In the company will be Marie Pavey, Alice Brady, Gladys Hulette, Beverly West, Gertrude Berkeley, Lynn Hammond, Mrs. L. A. Eberle, Carson Davenport, Howard Estabrook, Carl Sauerman, Joseph Gilbow and Lillian Dix.

A play which has delighted two such diverse centres of culture as London and Chicago will be brought to Wallack's Theatre by the cosmopolitan George Tyler on Tuesday evening. It is called "The New Sin" and its author is B. MacDonald Hastings. This performance will be for invited guests only and the general public will be first admitted



AG Poulton, Cyne Kestley and OP Heggie in The New Sin

at the matinee and evening of Wednesday. Mr. Tyler prefers that the play, which is described as a satirical comedy, shall not be submitted to the usual first night audience. There are no preliminary details as to the exact nature of this new play. It will be necessary to attend the play to enjoy it. There are no women characters. The period is of the day and the place is London. Like earlier plays the drama deals with the effects of a will and its hard lips on an innocent family. The four acts of the play pass in the apartment of two men friends. Among the actors are Cyril Knightley, O. P. Heggie, Julian L'Estrange, Harvey Braban, A. G. Poulton, Roland Rushton and Arthur Bowyer.

WHERE BILLS CHANGE WEEKLY.

Varied Attractions in Vaudeville and Burlesque Theatres.

Arnold Daly will enter vaudeville at Hammerstein's Victoria Theatre this week, appearing in "A Comedy for Wives," a sketch which he presented abroad with marked success. Maggie (the) will sign his first appearance of the season with some new songs, and a French pantomime offering that differs materially from others in costume, locale and treatment will be "La Sonambule," which will be interpreted by Nick Payne and company. Ed Blondell and company in "The Lost

Boy," "The Girl from Milwaukee," Robt. Dickerson, "The Five Men, Meis and a Man," "The Six Dice Seveners," the Rosa Valerno troupe and Lewis and Conway will complete the bill.

Heading the programme at B. F. Keith's Union Square Theatre will be Bessie Wayne. Another feature will be the first appearance of Sam Mann and his players in "The New Leader," by Aaron Hoffman. It shows a little known but weekly event in all vaudeville theatres, the rehearsal before the opening performance. An interesting feature will be the first presentation of the one act comedy called "The Girl," by Edward Peple. As a special act the management has arranged for the appearance of Pouchot's Flying Ballet. The surrounding bill will include E. F. Reynolds, Leo Carrillo, McMahon, Diamond and Clemence, Hill and Sylvani, and Jennings and Brown.

At Proctor's Fifth Avenue Theatre will be McIntyre and Heath in "Waiting at the Church," for the first half of the week, and "On Guard," "The Man from Montana" and "The Georgia Minstrels" for the latter half. Laddie Cuff, the dancing comedian, will make his American reentry, and Bessie Clifford will also be featured. Six other standard acts will be Bovita and Lee Hearn, the Four Lonsoms, Willard Simms and company in "Flinter's Furnished Flat," Rachel Love, and Victorine and Zoller.

Heading the bill at B. F. Keith's Colonial Theatre this week will be Ada Reece, the English comedienne. Sam Chin and Mary Marble will be seen for the first time in their new skit, described as a picture book playlet. It is called "The Land of Lillies" and comes from the pen of Herbert Hall Winslow. Stuart Barnes, Rice and Cohen in "The Path of the Primrose," Joseph Hart's "Honor Among Thieves," the Farber girls, Fred Watson and Rosa Santos, Shelly Boy and Ergotti and Lilliputians will also be seen.

B. F. Keith's Bronx Theatre will have as principal attraction for this week George Behan, who will offer his dramatic sketch "The Sign of the Rose." Pat Rooney and Marion Bent in "At the Newsstand," Nellie Waring, Eva Taylor and company in the sketch "Just Married," Lew Hawkins, Farrell and Conway in "Behind the Scenes," the Apollo Trio and Madden and Lilliputians in "The Wanderer" and the Zanettos will complete the programme.

Blanche Walsh will top the programme, at B. F. Keith's Alhambra Theatre during the coming week. The comedienne will give a little drama of Russian love. Cliff Gordon, Jim Diamond and Sibil Brennan, the Providence Players, in a farce entitled "Who's Brown," the Hanlon Brothers company in "Just Prior," Tolly Connolly and Percy Wrenn in "Hobbes and Buchanan" in "The Girl of 1847," Sansone and Della and the Great Tornadoes will complete the bill.

At Proctor's Fifty-eighth Street Theatre the leading act will be the presentation by Daniel Frohman of Sarah Bernhardt in the picture play "Queen Elizabeth." Others on the bill for the first half of the week are "O'Mara and Wilson, Mollie Woods, a comedy and Morrell in a comedy skit, "Your Credit is Good," Gertrude Le Clair and Pinks, and Sophie Everett and company in the sketch "The Piano Tuner."

At Proctor's Twenty-third Street Theatre "Those Entertaining Girls" will head a diverting programme. Others who will appear are Joseph Kennedy and company in "Looking for Father," Claude Golden, "Those Four Kids," Nora May, Anton Zink and his dogs, and Warren and Frost in the skit "Married."

At Proctor's 123rd Street Theatre Leslie Thurston, the Xylophone Girl, will head the bill. Others to appear are "Kelly," a miniature musical comedy, Ferguson and Mack, Tom Barry and company in the playlet "The German Invasion," the Three Romans in "Pastimes of Old Rome," Elliott and West, and Kap Handy and company.

Rose Sydel, who is this season making her farewell tour, will be at the Columbia Theatre this week with her London Belles company. A new two act travesty called "A Feast of Fun" will be produced with a cast that includes W. S. Campbell, Johnny Walter, George Dorems, the Von Senley Sisters, Royard and Nicholls, Bland and Clayton and the Four Ellsworths. Between the two acts of the burlesque there will be a large and diversified vaudeville bill in which most of the principal members of the company will appear in their specialties.

The Bon Ton Girls, with Bert Baker and a company of popular burlesque performers, will be this week's attraction at the Mirny Hill Theatre. A Peuchod Predicament, a satire in two acts and five scenes, will be presented. Supporting Mr. Baker in the cast are Kate La Tour, Edith Graham, George A. Clark, Lida Berg, Mabel McLeod, Hazel Metcalf, Russell and Roy and Peckey and Kelly.

The Novelties in the Theatres This Week

MONDAY:

Manhattan Opera House, E. H. Southern and Julia Marlowe in "Much Ado About Nothing."
The Little Theatre, "Anatol's Affairs." Translation by Granville Barker of Arthur Schnitzler's Anatol cycle.

TUESDAY:

Wallack's Theatre, private performance of "The New Sin," by MacDonald Hastings, to be open to the public on Wednesday.

WEDNESDAY:

The Playhouse, "Little Women." Dramatic version of Louisa M. Alcott's widely read novel of the same name.

chronicle plays of Shakespeare. The tragedies have not lost their potency. The deserved triumphs of Mr. Southern and Miss Marlowe at the Manhattan Opera House are proofs of the vitality which still survives these works when they are appropriately performed. It is doubtful, however, if there is in this day a public for the historical dramas such as "Henry V." Mr. Waller may at least comfort himself with the thought that his personal share in the revival was notably successful and has given the New York public a much higher opinion of his talents than it previously possessed.

THE PLAYS OF NEXT WEEK.

A Revival of Shakespeare. Two Plays From Europe and One Home Made Product Will Be Offered.

E. H. Southern and Julia Marlowe will to-morrow night act together in "Much Ado About Nothing" for the first time in several years. These two actors

produced the play during the second season of their joint appearances. Mr. Southern had never before played *Benedit*, although Miss Marlowe's *Bentley* had long been regarded as one of the most delightful portraits in her gallery of Shakespearean heroines. New scenery and costumes have been provided for this performance. "Much Ado About Nothing" would have been revived before, as both Miss Marlowe and Mr. Southern were anxious to put the play once more in their repertoire, but "Macbeth" and other plays had to be given, so this comedy was compelled to wait its turn. It is an interesting commentary on the permanence of the company surrounding these two eminent actors that the parts are to be acted to-morrow night by the same players who had them in 1905. The changes in the cast are slight. The admirable performances given by the company during its present engagement at the Manhattan Opera House are strong evidence of the importance of such co-operation and stability in theatrical companies.

It is not sufficient that a theatre should be little and be called The Little Theatre. In such playhouses one expects dramas as much out of the ordinary as the architecture of the building differs from the customary thing. Withrop Ames has gone to Vienna for the play which will be seen at his theatre to-morrow night, "The Affairs of Anatol" is the title, and Arthur Schnitzler's scenes from the life of a handsome young philanderer have been paraphrased by Granville Barker. The version loses the elegance and much of the delicate wit of Schnitzler's German, but it fairly represents the spirit of the original. There are five episodes out of the seven contained in Schnitzler's play. Granville Barker performed the third incident, called "The Farewell Supper," in a London music hall. But apart from that use of the original play is unknown in English. Each one of Anatol's lady loves appears and they will be acted by Marguerite Clark, Gail Kane, Doris Keen, Katherine Emmet and Isabel Lee. John Barrymore is to be the preponderating